



Organ Solos Suitable == for == Recitals.



	S.	D.
1. WOLSTENHOLME, W.	Cantilene in A	2 0
2. VINCENT, CHARLES	Sunset Melody	1 6
3. Do.	Allegro Pomposo in D	1 6
4. HOLLINS, ALFRED	Finale (Overture)	1 6
5. WOLSTENHOLME, W.	(Pastorale in D - - -) (Romanza in A minor)	2 0
6. REED, WILLIAM	Cantilene in B minor	1 6
7. Do.	Festival March	2 0
8. GLADSTONE, F. E.	Jubilant March	2 0
9. DUNCAN, ED.	Nuptial March	2 0
10. PRICE, E. L.	Barcarolle in G	2 0
11. VINCENT, CHARLES	Toccata in A minor	2 0
12. PEARCE, CHARLES W.	Triumph Song	2 0
13. WOLSTENHOLME, W.	Barcarolle	2 0
14. Do.	(Air du Nord - - -) (Prelude in B)	2 0
15. Do.	Lied	2 0
16. Do.	Allegretto Scherzando	2 0
17. Do.	Prelude in F	2 0
18. VINCENT, G. F.	Con Eleganza	2 0
19. STURGES, ED. J.	Meditation	2 0
20. DUNCAN, ED.	Berceuse	1 0
21. REED, WILLIAM	Grand Chœur	1 6
22. HARPER, E. E.	Flight of the Soul	1 0
23. BOTTING, H.	Caprice in B	1 6
24. DRIFFIELD, T.	Cavatina	1 0
25. NOBLE, T. T.	Nachspiel	1 6
26. HAIGH, T.	Grand Chœur	1 6
27. VINCENT, CHARLES	Con Grandezza	1 0
28. BELL, W. H.	Minuet and Trio	1 6
29. EDWARDS, A. H.	Alla Marcia in D	1 6
30. HOLMES, C. E. M.	Chant sans Paroles	1 0
31. WHITE, L. MEADOWS	Melody in F	1 0
32. EDWARDS, A. H.	Celestial Chorus	1 6
33. TWINNING, W. L.	Berceuse	1 6
34. VINCENT, G. F.	Coro Grandioso	2 0
35. Do.	Meditation Sym- phonique	2 0
36. Do.	Meditation D'Espoir	2 0
37. Do.	Minuet Moderne	2 0
38. CRACKEL, H.	Caprice in G minor	1 6
39. DUNCAN, ED.	Pastorale	1 0
40. Do.	Festival Piece	2 0
41. Do.	Finale	2 0
42. WOODS, F. C.	Grand March	1 6

	S.	D.
43. VINCENT, CHARLES	Chœur Ecclesiastique	1 6
44. SANDERS, HERBERT	Short Postlude	1 6
45. HARPER, ED. E.	Legend in B	1 0
46. Do.	Prelude to Evensong	1 0
47. HENNIKER, LEONARD	Triumphal March	1 0
48. DUNCAN, ED.	Postlude in G	1 6
49. Do.	Prelude in C	1 6
50. Do.	Prelude "Toulon"	1 0
51. EDWARDS, A. H.	Berceuse	1 0
52. JEBOUT, H. A.	Postlude Impromptu	1 0
53. SPEDDING, J. D.	Romance	1 6
54. VINCENT, CHARLES	Postlude Maestoso	1 6
55. Do.	Impromptu Grazia	1 0
56. Do.	Meditation	1 0
57. WOLSTENHOLME, W.	Minuet and Trio	2 0
58. CRACKEL, H.	Barcarolle	1 0
59. JORDAN, WARWICK	Minuet and Trio	2 0
60. TOZER, FERRIS	Concluding Voluntary	1 6
61. HOPKINSON, W. H.	Village Pastorale	1 6
62. MOTTRAM, C. H. G.	Christmas Pastorale	1 0
63. SCARLATTI, DOM.	Siciliano	1 0
64. MEALE, J. A.	Cantilene in A	1 0
65. HARDEBECK, C. G.	Andante con Grazia	1 0
66. HOPKINSON, W. H.	Postlude	1 0
67. SAINT-GEORGE, G.	Siciliano	1 0
68. Do.	Sainte Madone	1 0
69. Do.	Menuetto	1 0
70. VINCENT, G. F.	Serenade (Night Song)	1 6
71. CULWICK, J. C.	Prayer and Praise	1 6
72. WIEGAND, A.	Gran Marcia	2 0
73. Do.	Meditation on the Lake	2 0
74. Do.	Pastorale	2 0
75. Do.	Prayer on the Ocean	2 0
76. Do.	The Storm	3 0
77. JACKSON, B.	Berceuse and Abend- lied	2 0
78. Do.	March Joyeuse	2 0
79. Do.	Meditation	2 0
80. Do.	Reverie	2 0
81. Do.	Variations on Hymn tune St. Theodulph	2 0
82. HOLLINS, ALFRED	Elegy and Berceuse	1 6
83. Do.	Morning and Evening	1 0
84. Do.	Pastorale and Com- munion	1 6

	S.	D.
85. HOLLINS, ALFRED	Prayer and Funeral March	1 6
86. Do.	Prelude and Postlude	1 6
87. Do.	Wedding March	1 6
88. D'EVRY, E.	Cantilene	1 6
89. DE SOYRES, P.	Fantasia on Original Theme	1 6
90. DRIFFILL, W.	Allegro Maestoso	1 6
91. Do.	Romance	1 6
92. Do.	Toccata	1 6
93. DUNCAN, ED.	Maestoso Moderato	1 6
94. Do.	March of Rosicrucians	1 6
95. FAULKES, WILLIAM	Allegretto Cantabile	1 6
96. Do.	Berceuse in A	1 6
97. Do.	Minuet and Trio in B minor	1 6
98. Do.	Theme with Variations	1 6
99. Do.	Carillon in C	2 0
100. Do.	Pastorale in F	1 6
101. VINCENT, G. F.	Allegretto Cantabile	2 0
102. FAULKES, WILLIAM	Concert Overture in D	2 6
103. Do.	Fantasia in E minor	2 0
104. Do.	Grand Chœur in C	1 6
105. Do.	Impromptu in E	1 0
106. Do.	" G	1 0
107. Do.	Jubilant March in D	1 6
108. Do.	Larghetto in D	1 6
109. GRAY, ALAN	Andante Sostenuto	1 0
110. Do.	Short piece in D major	1 0
111. Do.	Andante Grazioso	1 0
112. HAIGH, T.	Lied	1 0
113. Do.	Siciliano	1 0
114. HARPER, ED. E.	Ballade in C minor	2 0
115. MARCHANT, A. W.	Grand Chœur in D	1 0
116. VINCENT, CHARLES	The Voice of Spring (Postlude)	1 0
117. WARE, D. H. S.	Reverie	1 0
118. WHEELDON, H. A.	Berceuse	2 0
119. Do.	Cantique du Soir	2 0
120. Do.	Cantique du Matin	2 0
121. Do.	Carillon	2 0
122. Do.	Meditation	2 0
123. Do.	Nocturne	2 0
124. Do.	Postlude in D	2 0

To be continued.

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Menuetto.

Programme Annotation.

From the early part of the 18th century till the time of Beethoven, the Minuet was almost an indispensable number in Suits, Sonatas, Overtures and Symphonies. Beethoven abandoned it in favour of the Scherzo. Its simple form and style however will long be popular with composers and performers of Organ music. This minuet is a fine example of this form of composition combining at once originality of conception with melodic and harmonic effects of no mean order. ♪

G. SAINT-GEORGE, Op. 53.

Manual. *Ch. to Sw.* *p* *Gt. f* *Ch. Clar.* *Sw.* *uncpl.*

Pedal. *Cp. to Gt.*

Sw. add reed

Ch.

Gt. *f*

Ch. Flt.

Sw.

Clar.

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with a double bar line and a key signature change to one flat. The middle staff has a bass clef and contains a melodic line with a double bar line and a key signature change to one flat. The bottom staff has a bass clef and contains a melodic line. Above the first measure of the top staff is the marking "Gt. *f*". Below the first measure of the middle staff is the marking "to Gt.". The system ends with a double bar line.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a bass clef and contains a melodic line. The bottom staff has a bass clef and contains a melodic line. Above the first measure of the top staff is the marking "Ch.". Above the first measure of the middle staff is the marking "Sw.". The system ends with a double bar line.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line. The middle staff has a bass clef and contains a melodic line. The bottom staff has a bass clef and contains a melodic line. Above the first measure of the top staff is the marking "Gt. *f*". Above the first measure of the middle staff is the marking "dim.". The system ends with a double bar line.

First system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs and the same key signature. The music consists of eighth and sixteenth notes in the top staff, and chords and single notes in the lower staves. Dynamic markings include *poco*, *a*, *poco*, and *cresc.*

Second system of the musical score. It continues the grand staff notation. A guitar part (Gt) is introduced in the middle staff, marked with a forte (*f*) dynamic. The system includes various musical notations such as slurs, ties, and rests.

Third system of the musical score. It continues the grand staff notation. A chime part (Ch.) is introduced in the top staff, and a swell (Sw) is marked in the middle staff. The system concludes with various musical notations and rests.



First system of musical notation. The top staff (treble clef) contains a melodic line with a guitar (Gt.) entry marked *ff* (fortissimo) and a dynamic marking *dim.* (diminuendo). The bottom staff (bass clef) contains a bass line with a *ff* marking and a *dim.* marking. The system concludes with a double bar line.



Second system of musical notation. The top staff (treble clef) contains a melodic line with a *cresc.* (crescendo) marking. The bottom staff (bass clef) contains a bass line. The system concludes with a double bar line.



Third system of musical notation. The top staff (treble clef) contains a melodic line with a *f* (forte) marking. The bottom staff (bass clef) contains a bass line. The system concludes with a double bar line.

Ch. to Sw. *p* *f* Gt. *f* Ch. Flute 8 Sw. *uncpl.* to Gt.

This system contains measures 1 through 10. It begins with a piano introduction marked *p* in the right hand, with the left hand resting. A guitar solo (Gt.) enters in measure 4, marked *f*. A flute solo (Ch. Flute 8) enters in measure 6. The piano part resumes in measure 8, with a section marked *uncpl.* (unaccompanied) in the right hand. A double bar line occurs after measure 10.

This system contains measures 11 through 20. The piano part continues with various chords and melodic lines in both hands. A double bar line occurs after measure 20.

Sw.

This system contains measures 21 through 30. A piano solo (Sw.) enters in measure 21, marked *p*. The piano part continues with various chords and melodic lines in both hands. A double bar line occurs after measure 30.

Ch. Gt. *f* Ch. Sw.

Flt. Clar. *mf* *cresc.*

Gt. *ff*

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